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Greek Lands and Letters. By FRANCIS GREENLEAF ALLINSON AND ANNE C. E. ALLINSON. New York: Houghton Mifflin Co., 1909. Pp. xvi+472. \$2.50.

If the traveler to whom the authors hope that "this book may prove useful as a companion" takes it with him instead of the trusty Baedeker, he is likely to find it a broken reed; but if he picks it up after a day of sight-seeing, he will be delighted to have his dream-pictures rounded out in so charming a style. A "wider range of readers" too will surely find it "suggestive in appraising what is most vital in our 'Hellenic heritage.'"

"The purpose of this book is to interpret Greek lands by literature, and Greek literature by local associations and the physical environment." So the keynote is sometimes literary, sometimes topographical. But the book is neither pedantic nor didactic, and the reader is not often disturbed by the change of pitch, though he occasionally may feel that a new subject has been dragged in by the ears, as when an Athenian cab-driver, "obstinate as the corpse in Aristophanes's *Frogs*," is used to pull in a page of dialogue from the play, or the donkey of Dionysus and Xanthias, just afterward, to connect with the past the burden-bearers of modern Athens. The easy method permits the introduction of various themes: now "a few of the more obvious passages, illustrating the Greek attitude toward nature," a charming sketch withal; now a brief outline of Greek oratory or philosophy. But we gladly follow, and we even absolve the authors for the breakneck speed with which we scurry about Boeotia; from Plataea to Mount Ptoon, to Orchomenus, to Helicon, to Thespieae, to Tanagra, to Anthedon, to Ascrea and Hesiod, in a dozen pages. The style is always brilliant and entertaining, and the abundant quotations from ancient literature, mainly from the poets, are worthily translated. The book is illustrated with a score of maps and halftones; the best are the double-page reproduction of a French painting of "Renan on the Acropolis" and the frontispiece, a water-color sketch of the Propylaea by Professor Herbert Richard Cross.

The authors' "intimate acquaintance with Greek," both "lands and letters," is undoubted. In not many places are errors found. The location of the Athenian Agora "*west* of the 'Theseum' hill" (p. 110) is probably a slip of the pen. A lapse of memory must lie below the reference to "the intense brilliance of the very white *marble* columns" (p. 187) of the Aeginetan temple of Aphaea. Somewhat dogmatic are statements that the extant columns of the Olympieum at Athens "date from Hadrian's time" (p. 65), that for Epaminondas "the fatal blow was generally believed to have been struck by Xenophon's son, Grylus" (p. 360), or that the sculptural fragments from Tegea are "from the hand of Scopas himself" (p. 364). Such remarks might well be qualified

or explained. Perhaps no one will be seriously misled by the comment, "For more than one thousand summers successively the full moon looked down upon the myriads of visitors" to Olympia, though the inference might be drawn that the Olympic festival was annual—which illustrates one of the greatest dangers of rhetorical composition. But let him that cavils beware! Few scholars can soar to so lofty rhetorical heights without danger from an Icarian sea of bombast. Professor and Mrs. Allinson have done their work admirably.

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Die panathenäischen Preisamphoren. Von GEORG VON BRAUCHITSCH. Leipzig: Teubner, 1910. Pp. 180, 37 text cuts, 1 plate.

This book is the author's somewhat amplified doctoral dissertation at the University of Jena. It will be welcomed by students of Greek vases, for a general survey of the Panathenaic prize amphorae has for some time been needed. It would seem, however, as if the list of specimens here given (pp. 6-74) might have been extended by correspondence. One or two, for example, of the official character might have been added from the Metropolitan Museum in New York.

The treatise concerns only such amphorae as bear the official designation τῶν Ἀθηνῶν ἀθλων; it begins with an introduction in which the principle of the author's chronological arrangement of the vases is explained—an arrangement which depends largely upon an analysis of the changes that take place in the figure of Athena, the type of her garment, and especially of her helmet. The introduction is followed by a catalogue of specimens, which contains 130 numbers, including inscribed fragments. In the classification the earlier (sixth century B.C.) vases are of course separated from the later ones (fourth century); and within these two groups various chronological divisions are recognized, these being based upon stylistic peculiarities which are carefully presented in the descriptions. The rest of the book is taken up with the discussion of various topics suggested by the vases, in the following order: chronology, form and decoration, the dress of Athena, the pillars and the symbolic figures upon them, the devices on the shields, the inscriptions, the athletic representations on the reverse, the technique, the purpose of the prize amphorae, and the relation of the representation of Athena to established plastic types.

These topics are well treated and furnish an excellent conspectus of the various interesting questions to which the Panathenaic amphorae give rise. In the main the author holds to De Witte's view, that the victors in the games received a certain quantity of oil, but that the real prize of honor consisted in a crown and a painted vase, which latter served